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ART EXHIBITION IN WORCESTER

The fourth annual exhibition of oil-paintings at the Art Museum in Worcester, Massachusetts, now holding, is in every respect an important display. This summer show is made up of canvases carefully selected from the exhibitions held during the preceding winter and spring in Philadelphia, Boston, New York, and Pittsburg, with liberal contributions of new work direct from the studios of painters in the leading art centers.



PORTRAIT OF A YOUNG WOMAN
By Paul Moschcowitz

One is inclined to think that the management of the institution decided wisely in electing to hold the exhibition during the summer months, from June to mid-September. Coming thus in an off season, it has been possible to secure for the galleries of the museum a notable collection of canvases which it might have been difficult to obtain had the show been held during the months in which the larger institutions are wont to make their annual displays.

The exhibition comprises over two hundred canvases, which are thoroughly representative of the best work done by American artists. Despite the fact that the management of the institution has drawn so largely from previous exhibitions, it is a noteworthy fact that the peripatetic canvases that have for seasons been going the rounds of the galleries are conspicuous by their absence. The pictures shown are, for the most part, comparatively fresh, and the leaven of entirely new work is so marked as to add the interest of novelty. The institution has had foresight to award two prizes, one of three hundred and the other of two hundred dollars, for the best two paintings, according to the judgment of a competent jury of artists, and it has further announced it as a possibility that one or more of the pictures displayed might be purchased to add to the permanent collection of the museum. This naturally has had its effect in determining the quality of the exhibits.

This year the first prize has been awarded to George Louis Carspecken for his "Portrait of a Young Man," and the second to Charles Hopkinson for his "Fishermen of Finistère." Both of these are notable works, fine in conception, and no less excellent in execution. The consensus

of opinion is, that the prizes were judiciously awarded, and that Carspecken and Hopkinson well merited the honor conferred upon them.

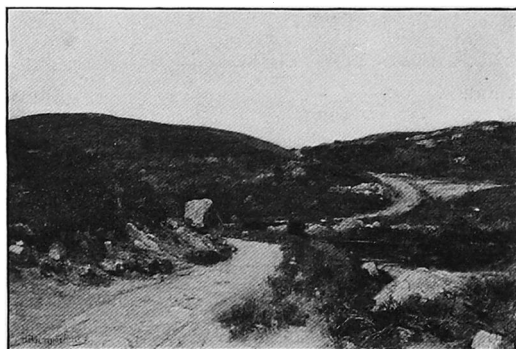
One of the most pleasing features of the exhibition is the work by some fourteen artists of Worcester—R. C. Woodberry, with portrait sketches; Frank J. Darrah and Joseph Greenwood, with "summer" landscapes; Henry E. Kinney and Frederick S. Pratt, with portraits; the Misses Edith Getschel and Grace E. Hackett, with "The Last Snow" and "After the Rain"; Miss Annie B. Shepley, with a portrait of a lady; Dr. Nason, the Misses Munger and Washburn, etc. The "Portrait of Miss Annie L.," by Miss Alice Ware of Worcester, is an exceptionally good profile of a dark-haired girl. This local work compares favorably with the other exhibits.

New York is represented by over fifty well-known artists; among others, by John W. Alexander, Cecilia Beaux, Carroll Beckwith,

Walter Clark, E. Irving Couse, Mr. and Mrs. Kenyon Cox, Elliott Daingerfield, Frank V. DuMond, Charles Warren Eaton, Birge Harrison, Childe Hassam, H. Bolton Jones, Alfred H. Maurer, Henry W. Ranger, J. Alden Weir, and Carleton Wiggins. The work of most of these men is fully up to their best standard, the can-



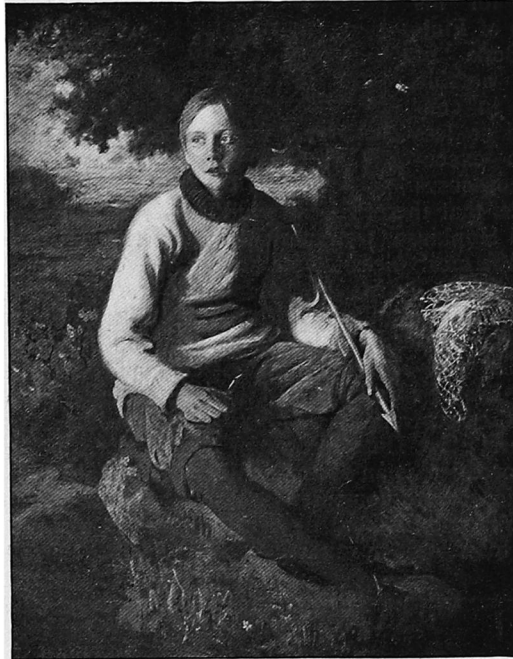
BELFAST CASTLE, COUNTY CLARE, IRELAND
By William T. Richards



ON FISHERS' ISLAND
By H. Bolton Jones

vases in many instances surpassing those displayed by the same men in the more pretentious metropolitan exhibitions of the last season.

The Bostonians include Wilton Lockwood; Frank W. Benson, with his "Girl with a Gold Fan"; Walter L. Dean, with his "Seiners at Rest" and "The Northeaster," a shore view with turquoise gleams in the big waves; Sarah W. Whitman, with a bust portrait of Dr. Weir

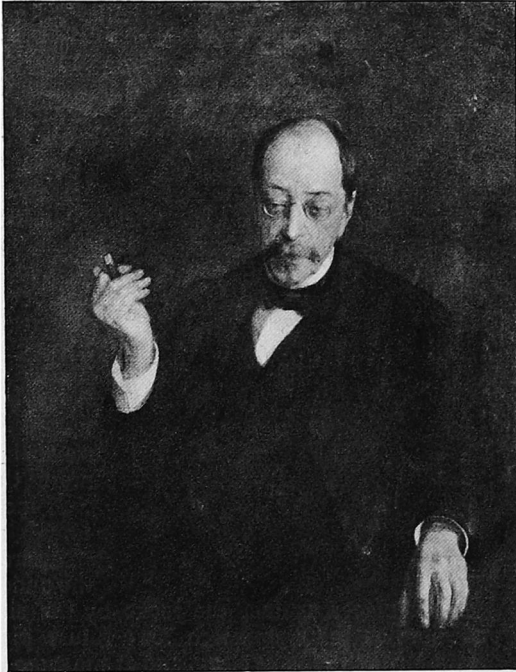


BOY WITH THE ARROW
By Douglas Volk

Mitchell; Edmund C. Tarbell, with his partly draped nude, "The Venetian Blind"; William J. Kaula, with a "Yellow Sunset"; H. H. Gallison, with "September Days"; Ernest L. Ipsen, with a portrait of William R. Richards; Wilbur R. Hamilton, with a view of Gloucester; Arthur M. Hazard, with portraits; and George L. Noyes, with open-air figures like "The Green Parasol," and "Gray Day, Essex Dunes."

F. H. Richardson's contributions, "Plowing in France" and "Summer Evening, Etaples," are reminiscent of his student days abroad, the former being the simpler and more effective of the two.

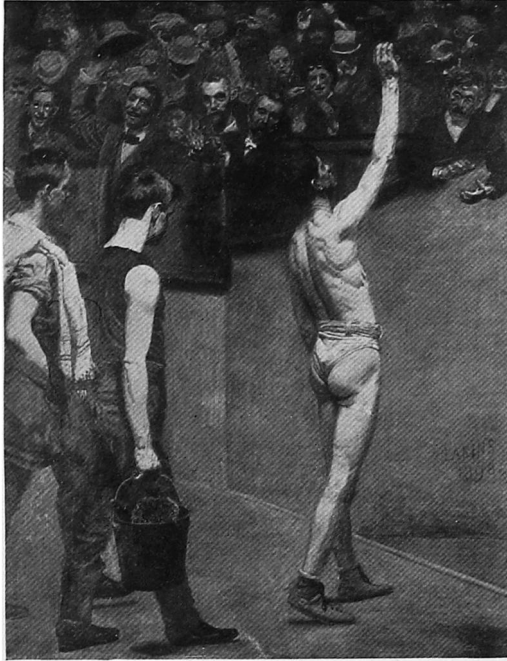
In the latter canvas the artist is embarrassed by a plenitude of figures and objects. Joseph de Camp's picture of a girl playing a violin, with her face in the shadow; Miss M. L. Macomber's symbolic "Death and the Captive," and Ernest L. Major's big landscape, "Heaven's Blue Smile," with its clouds flecking luminous sky spaces, are also canvases worthy of a note of comment for their sterling qualities.



PORTRAIT OF JOHN LA FARGE
By Wilton Lockwood

Among the fine landscapes are Walter Clark's "Grand Cañon of the Yellowstone," with its marvelous gamut of colors in rocks and stream; Swain Gifford's "Coast of the Vineyard Sound," one of his best pieces; Frank V. DuMond's "Evening," Carleton Wiggins's "Sombre Days," Birge Harrison's "Afterglow," E. Irving Couse's "Footprints," W. L. Lathrop's "Pasture-land in Summer," and Leonard Ochtman's "Morning Symphony."

Among the figures especially to be noted is "A Young Woman," by Paul Moschcowitz. Among the marines is "After the Storm," by Jules Turcas, of East Orange, New Jersey; "Afternoon on the



SALUTAT
By Thomas Eakins

Jersey Coast," by E. M. Bicknell, of New York; "Cumulus Clouds over the Sea," by Bancel La Farge; "Winter Morning, North River," by Henry B. Snell, and "Off Long Branch, New Jersey," by Frederick W. Kost, of New York.

Among the symbolists, Frederick Ballard Williams must not be overlooked, though he has been somewhat adversely criticised. His "Love and Duty" is not defined, but the red-haired figure is clever in tones, and more than usually well modeled as to torso and face. "Nature's Verge,"

the nude figure that

Arthur B. Davies has placed against the rocks by the side of a torrent, strikes one more as the first sketch for a future picture than a self-sufficing creation which tells its story, and at the same time pleases through its technical quality.

The Art Museum at Worcester is doing a good work, and it augurs well for the future that this, its fourth annual enterprise in the way of an exhibition, should be of such high quality and so thoroughly representative of American work. These art displays in the smaller cities of the Union should be encouraged and fostered, since they are a potent influence. The success attained by Worcester, Massachusetts, Syracuse, New York, and several other minor cities, sufficiently demonstrates the fact that it is not necessary for a city to be a metropolis to command collections of art works worthy of comparison with the exhibitions that have heretofore been seen only in the great academies and salons.

FRANCIS E. MORGAN.